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Kiss me
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THE SIMPSONS

✓ Ok in
reale

PRODUCTION SCRIPT NO. 8F18

Animation

"A STREETCAR NAMED MARGE"

CONTESTANTS

(SINGING) We learned the truth at
seventeen/ That love was meant for
beauty queens...

TROY McCLURE (V.O.)

Like Miss South Dakota!... Miss North
Carolina!... Miss Indiana!... (IN
BACKGROUND) Miss Kansas!... Miss
Oregon!... Miss Vermont!... Miss
Alaska!... Miss Oklahoma!... (etc.)

MISS SOUTH DAKOTA wears a headpiece of Mt. Rushmore with
her head where Teddy Roosevelt's would be.

MISS NORTH CAROLINA appears to have a giant smoking six-
foot cigarette sticking through her.

MISS INDIANA'S costume is a circular racetrack which rests
on her shoulders, with slot-cars going around on it.

BACK TO SCENE

LISA

(KEEPING SCORE) 8.7... 9.3...

(DISDAINFUL) Ew, 6. Back to Tulsa,
sweetie.

MARGE enters.

MARGE

Kids, I won't be home tonight, So I'm
leaving you some low-cal microwavable
TV dinners.

Marge holds up a box which reads "Krusty Brand Slender
Vittles". We see a slim smiling Krusty holding oversized
pants away from his waist a la James Coco.

LISA

Yuh huh.

BART

Doh-kay.

MARGE

Don't you want to know where I'm going?

Bart and Lisa ignore her.

TROY McCLURE (V.O.)

If you ask me they're all winners!
We'll be cutting our first forty
contestants right after this.

MARGE

I'm auditioning for a play! It's a
musical version of "A Streetcar Named
Desire." I went down to the community
center to sign Maggie up for a swimming
class and found they'd turned the pool
into a theatre.

No response.

MARGE (CONT'D)

Homer, did you hear what I said?

HOMER

Buh.

Marge MURMURS.

DISSOLVE TO:

INT. SIMPSON HOUSE - LIVING ROOM - A LITTLE LATER

Marge is now sitting next to Homer on the couch.

LISA

Yuh huh.

BART

Doh-kay.

MARGE

Don't you want to know where I'm going?

Bart and Lisa ignore her.

TROY McCLURE (V.O.)

If you ask me they're all winners!
We'll be cutting our first forty
contestants right after this.

MARGE

I'm auditioning for a play! It's a
musical version of "A Streetcar Named
Desire." I went down to the community
center to sign Maggie up for a swimming
class and found they'd turned the pool
into a theatre.

No response.

MARGE (CONT'D)

Homer, did you hear what I said?

HOMER

Yes.

NEW LINE **

DISSOLVE TO:

INT. SIMPSON HOUSE - LIVING ROOM - A LITTLE LATER

Marge is now sitting next to Homer on the couch.

ON TV

Troy McClure stands behind the JUDGES and introduces them.
The judges wave.

TROY McCLURE

Let's take a minute to meet our distinguished panel of judges. Skin care consultant, Rowena... Syndicated columnist, William F. George... Troubled Heavyweight Champ, Drederick Tatum... and Mr. Bozwell, the man behind those infamous (MOCK FEAR) "Worst-Dressed Lists". (CHIPPER) Mr. Bozwell, can you give us a sneak peek at this year's list?

MR. BOZWELL

Memo to Goldie Hawn: Cheerleading tryouts were thirty years ago. Let's grow up, shall we?

BOZWELL and Troy share a LAUGH.

TROY McCLURE

Well, I'm sure even Mr. Bozwell has no complaints about our evening gown competition. Didn't those girls look great?

MR. BOZWELL

Oh, were those evening gowns? (TO STAGE) Miss Vermont, the Ringling Brothers want their tent back.

On the stage, a CONTESTANT wearing a colorful evening gown bites her lip and runs off in TEARS.

MR. BOZWELL (CONT'D)

(PLEASED) Oh, what did I say?

BACK TO SCENE

BART

(CHUCKLES) He's such a bitch.

MARGE

I haven't been in a play since high school, and I thought it would be a good chance to meet some other adults.

HOMER

Sounds interesting.

MARGE

You know, I spend all day alone with Maggie... and sometimes it's like I don't even exist.

HOMER

Sounds interesting.

Marge MURMURS.

ON TV

Troy McClure is back on the stage.

TROY McCLURE

It's time to name our five finalists, starting with... Miss Montana!

HOMER (V.O.)

(SMOOTHLY) A beaut from Butte.

TROY McCLURE

Miss South Carolina!

HOMER (V.O.)

Nothin' could be finah.

TROY McCLURE

Miss Delaware!

BACK TO SCENE

HOMER

She, uh... (LONG PAUSE) Good for her.

DISSOLVE TO:

INT. SIMPSON HOUSE - LIVING ROOM - A LITTLE LATER
ON TV

Troy chats with MISS ARIZONA.

TROY McCLURE

Miss Arizona, on my recently cancelled
sitcom "Handle With Care", my Chicano
roommate and I showed the funny side of
racial intolerance. Do you think it's
right to hate and mistrust other
cultures?

Miss Arizona thinks hard.

MISS ARIZONA

Well, Abe Lincoln once said, "A man's
legs should be long enough to reach the
ground". I think our hearts should be
long enough to reach out to one
another.

TROY McCLURE

(LEADS APPLAUSE) Well, I would have
said arms, but beautifully put.

BACK TO SCENE

Lisa WHISTLES and makes a notation on her pad.

LISA

Well spoken, superb clog-dancer... I
think we have a winner.

BART

What? She's homely as a mud fence!

LISA

Looks only count for thirty percent of
the final score.

BART

(PATS HER KNEE) You just go right on
believing that, youngster. (WISTFUL)
Ah, to be eight again.

In another part of the living room, Marge sits at the piano
warming up for the audition.

MARGE

(SINGING SCALES) la-la-la-la-la-la-
Kiss today good bye/ And point me
towards tomorrow/

HOMER

(ANNOYED) Marge what are you doing?

MARGE

I have to warm up for the audition.

BART

What audition?

MARGE

I told you. It's a musical version of
"A Streetcar Named..."

LISA

(POINTS TO TV) Hey look, it's last
year's winner, Deborah Jo Smallwood!

ON TV

DEBORAH JO SMALLWOOD

Tonight, my reign as Miss American Girl
comes to an end. Tomorrow, I fly home
to Utah and begin a new reign, as co-
host of "Good Morning Provo".

BACK TO SCENE

Bart brushes away a tear.

BART

Has it been a year already?

LISA

I didn't think she could handle the
job. How wrong I was.

They join hands and SIGH in unison.

DISSOLVE TO:

INT. SIMPSON HOUSE - LIVING ROOM - A LITTLE LATER

The kids are still watching TV. Maggie is PLAYING "Dance
of the Sugar Plum Fairy" on her xylophone.

HOMER

Maggie! Cut that racket!

MARGE

(SINGING SCALES) la-la-la-la-la-la-.

Kiss today good bye/ And point me
towards tomorrow/

NEW LINES

HOMER

*

(ANNOYED) Marge keep it down in there.

MARGE

*

Sorry, I'm just warming up for my
audition. (SINGS) Me, may, ma, moe,
moo...

TEMP

LISA

(POINTS TO TV) Hey look, it's last
year's winner, Deborah Jo Smallwood!

ON TV

DEBORAH JO SMALLWOOD

Tonight, my reign as Miss American Girl
comes to an end. Tomorrow, I fly home
to Utah and begin a new reign, as co-
host of "Good Morning Provo".

BACK TO SCENE

Bart brushes away a tear.

BART

Has it been a year already?

LISA

I didn't think she could handle the
job. How wrong I was.

They join hands and SIGH in unison.

ON TV

DEBORAH JO SMALLWOOD ✓

Scene 4
(cont)

Tonight, my reign as Miss American Girl comes to an end. Tomorrow, I fly home to Utah and begin a new reign, as co-host of "Good Morning Provo".

Use alt. 8:27:00-

BACK TO SCENE

Bart brushes away a tear.

BART

Has it been a year already?

LISA

I didn't think she could handle the job. How wrong I was.

They join hands and SIGH in unison. *

DISSOLVE TO:

INT. SIMPSON HOUSE - LIVING ROOM - A LITTLE LATER

Scene 5

The kids are still watching TV. Maggie is PLAYING "Dance of the Sugar Plum Fairy" on her xylophone.

HOMER

Maggie! Cut that racket!

Maggie stops playing and walk/crawls off.

ON TV *

We see the end of the Miss American Girl pageant. Miss South Carolina has won and walks down the runway with a crown, flowers and a scepter. *

Scene
* (Cont)

TROY McCLURE

Her tiara previously graced the head
of Princess Di in the world famous
Laughlin Wax Museum.

Homer **TURNS OFF** the TV.

HOMER

Well kids, time for dinner. And can
you believe it? The Miss American
Girl Pageant fell on porkchop night
this year! I feel like I've won the
lottery and the Kentucky Derby!

INT. SIMPSON HOUSE - DINING ROOM

Homer enters and sees the dinners.

HOMER

What th... TV dinners?!

[Marge crosses through in her overcoat.]

HOMER (CONT'D)

(NOTICES COAT) And where exactly are
you going?

MARGE

(TIRED) I'm auditioning for a play.

Maggie stops playing and walk/crawls off.

ON TV

We see the end of the Miss American Girl pageant. Miss South Carolina has won and walks down the runway with a crown, flowers and a scepter.

INT. SIMPSON HOUSE - DINING ROOM

Marge crosses through in her overcoat.

HOMER (CONT'D)

(NOTICES COAT) And where exactly are you going?

MARGE

(TIRED) I'm auditioning for a play.

HOMER

Well, this is the first I've heard about it.

MARGE

I told you several times.

HOMER

Excuse me, Marge. I think that if you told me you were auditioning for a play, I would remember it! I mean I'm not an idiot!

MARGE

(UNCERTAIN) Well... I thought I told you..

HOMER

Kids, back me up.

DISSOLVE TO:

INT. SIMPSON HOUSE - LIVING ROOM - A LITTLE LATER

The kids are still watching TV. Maggie is **PLAYING** "Dance of the Sugar Plum Fairy" on her xylophone.

HOMER

Maggie! Cut that racket!

Maggie stops playing and walk/crawls off.

ON TV

We see the end of the Miss American Girl pageant. Miss South Carolina has won and walks down the runway with a crown, flowers and a scepter.

INT. SIMPSON HOUSE - DINING ROOM

Marge crosses through in her overcoat.

HOMER (CONT'D)

(NOTICES COAT) And where exactly are you going?

MARGE

(TIRED) I'm auditioning for a play.

HOMER

Well, this is the first I've heard about it.

MARGE

I told you several times. It's a musical version of "A Streetcar Named..."

NEW LINE
*
TEMP

Scene 5
(cont)

HOMER

(MAGNANIMOUSLY) That's okay. We're
none of us perfect.

} bring volume
up

EXT. SPRINGFIELD COMMUNITY CENTER - ESTABLISHING - NIGHT

Scene 6

The marquee reads: "OH, STREETCAR!" - A Musical - Auditions
Tonight.

INT. THEATRE

Marge enters. A stage full of amateur actors are waiting
to audition. Many are wearing leotards. We HEAR "On
Broadway" as they stretch and do VOCAL EXERCISES. Among
the crowd we can spot OTTO, APU, HELEN LOVEJOY, POLICE
CHIEF WIGGUM, LIONEL HUTZ, and JASPER. Jasper, who is
wearing a danceskin and a sweatband, effortlessly stretches
his leg up over his head. FLANDERS comes up to Marge.

Cut
F. vocal
or.
out

FLANDERS ✓

Howdy-do neighbor.

(4)

MARGE

Hi, Ned. I didn't know you were an
actor.

FLANDERS ✓

*

(2) [Indeedily-doodily. I've even been in
"Streetcar" once before. I played
Blanche DuBois!] [Just part of the fun
of going to an all-male school. 3-4]
[Still, every night when I hung up my
dress, I dreamed of some day playing
the male lead. 3-4]

/ spread the
ad libs

* Scene 6
(cont)

LLEWELLYN SINCLAIR, a young enfant terrible type wearing a
caftan, addresses the auditioners.

SINCLAIR ✓ (2)

Hello, I am Llewellyn Sinclair, and
your conversations are over!

f over lap
conversations

They stop talking.

SINCLAIR (CONT'D) ✓

Let me begin by saying: This will
not be another humdrum community
production. I have directed three
plays in my career, and I have had
three heart attacks. That's how much
I care.

MARGE

(WORRIED) Maybe I should have taken a
nice calligraphy class.

CHIEF WIGGUM

Forget about it. That Mr.
Takahashi's a lunatic.

Keep
ad. 11.11.11
in

FLANDERS

Indeedily-doodily. I've even been in "Streetcar" once before. I played Blanche DuBois! Hmmm huh. Just part of the fun of going to an all-male school. Still, every night when I hung up my dress, I dreamed of some day playing the male lead.

LLEWELLYN SINCLAIR, a young enfant terrible type wearing a caftan, addresses the auditioners.

SINCLAIR

Hello, I am Llewellyn Sinclair, and your conversations are over!

They stop talking.

SINCLAIR (CONT'D)

Let me begin by saying: This will not be another humdrum community production. I have directed three plays in my career, and I have had three heart attacks. That's how much I care. I'm planning for a fourth.

MARGE

(WORRIED) Maybe I should have taken a nice calligraphy class.

CHIEF WIGGUM

Ah, forget about it. That Mr. Takahashi's a lunatic.

SINCLAIR

Quiet!

CHIEF WIGGUM

All right.

SINCLAIR

I am not an easy man to work for.
While directing "Hats Off to Hanukkah",
I reduced more than one cast member to
tears. Did I expect too much from
fourth graders? The review (PRODUCES
SCHOOL PAPER) "Play Enjoyed By All" --
speaks for itself. All right, any
questions?

Marge tentatively raises her hand. Sinclair closes his
eyes and massages his temples.

SINCLAIR (CONT'D)

Oh God, she took me seriously when I
said "any questions". Why doesn't
somebody shoot me? (TO MARGE) Yes?

MARGE

(VERY FLUSTERED) Well, I'm interested
in playing Blanche. But I don't have
much experience so I...

SINCLAIR

Well, your audition should be a real
hoot.

MARGE

I'm sorry. Please go on with your speech.

SINCLAIR

Oh. May I? (SIGHS) Those auditioning for the role of Stanley... (CLAPS HANDS) Take off your shirts.

The men, among them Apu, Flanders and Wiggum, AD-LIB confusion.

SINCLAIR (CONT'D)

(THUNDERS) Take off your shirts!

Deshabillez votre chemises! Schnell!

Schnell! Schnell!

The men share puzzled looks but comply. Sinclair looks them over.

SINCLAIR (CONT'D)

(UNIMPRESSED) Uh huh... nope... try

joining a gym... (LOUD) Oh ye Gods!

ON OTTO

Tattooed on his chest is a large skull with a rose in its teeth wearing a top hat.

BACK TO SCENE

OTTO

Hey man, if you like that, you should see my butt.

Sinclair points to Flanders, who has a surprisingly good build.

SINCLAIR

You. You're my Stanley.

SINCLAIR (CONT'D)

Oh God, she took me seriously when I
said "any questions". Why doesn't
somebody shoot me? (TO MARGE) Yes?

RE-POSITIONED
LINE

MARGE

(VERY FLUSTERED) Well, I'm interested
in playing Blanche. But I don't have
much experience so I... I'm sorry.
Please go on with your speech.

SINCLAIR

Oh. May I? (SIGHS) Those auditioning
for the role of Stanley... (CLAPS
HANDS) Take off your shirts.

The men, among them Apu, Flanders and Wiggum, AD-LIB
confusion.

SINCLAIR (CONT'D)

(THUNDERS) Take off your shirts!
Deshabillez votre chemises! Schnell!
Schnell! Schnell!

The men share puzzled looks but comply. Sinclair looks them
over.

SINCLAIR (CONT'D)

(UNIMPRESSED) Uh huh... nope... try
joining a gym... (LOUD) Oh ye Gods!

ON OTTO

Tattooed on his chest is a large skull with a rose in its
teeth wearing a top hat.

SINCLAIR (CONT'D)

* Scene
(cont)

(UNIMPRESSED) Uh huh... uh huh...

(LOUD) Ye Gods!

ON OTTO

Loc "NO" after "try joining again"

Tattooed on his chest is a large skull with a rose in its teeth wearing a top hat.

BACK TO SCENE

OTTO

If you like that, you should see my
butt.

Sinclair points to Flanders, who has a surprisingly good build.

SINCLAIR

You. You're my Stanley.

FLANDERS

lose laugh

Hot diggity!

The other men AD-LIB: "Hey!", "What's the idea?", etc. / less

MAN

(BRANDO VOICE) Don't we get to read
lines or nothin'?

make sure this is clear

SINCLAIR

People will be paying three dollars
and fifty cents a head to see this
show. They deserve better than a
doughy, bloated Stanley.

A shirtless Flanders rejoins Marge.

MARGE

I'm sorry. Please go on with your speech.

SINCLAIR

Oh. May I? (SIGHS) Those auditioning for the role of Stanley... (CLAPS HANDS) Take off your shirts.

The men, among them Apu, Flanders and Wiggum, AD-LIB confusion.

SINCLAIR (CONT'D)

(THUNDERS) Take off your shirts!

Deshabillez votre chemises! Schnell!

Schnell! Schnell!

The men share puzzled looks but comply. Sinclair looks them over.

SINCLAIR (CONT'D)

(UNIMPRESSED) Uh huh... nope... try joining a gym... (LOUD) Oh ye Gods!

ON OTTO

Tattooed on his chest is a large skull with a rose in its teeth wearing a top hat.

BACK TO SCENE

OTTO

Hey man, if you like that, you should see my butt.

Sinclair points to Flanders, who has a surprisingly good build.

SINCLAIR

You. You're my Stanley.

p.u.
FLANDERS

How about that, Marge? Li'l ol'
Stanley me! (WIMPY VOICE) "Stella!"
"Stella!" Heh heh.

* Scene 7
(Cont)

*

*

*

DISSOLVE TO:

INT. REHEARSAL ROOM - A LITTLE LATER

Scene 8

Several women, including Marge, hold script pages center-stage. Sinclair listens with his eyes closed, idly
CLICKING a pen.

AUDITIONING WOMAN #1

(SINGING) Hey look me over...

SINCLAIR

Next.

AUDITIONING WOMAN #2

(SINGING) Let me entertain you...

SINCLAIR

Next.

AUDITIONING WOMAN #3

(SINGING) There's no business...

SINCLAIR

Next.

MARGE

(SING) Kiss... *today*

p.u. Tighter
Wait you come here, Bill baby

p.u.

FLANDERS

Hot diggity!

The other men AD-LIB: "Hey!", "What's the idea?", etc.

MAN

(BRANDO VOICE) Don't we get to read
lines or nothin'?

SINCLAIR

People will be paying three dollars and
fifty cents a head to see this show.
They deserve better than a doughy,
bloated Stanley.

A shirtless Flanders rejoins Marge.

FLANDERS

How 'bout that, Marge? Li'l ol'
Stanley me! (WIMPY VOICE) "Stella!"
"Stella!" Heh heh.

DISSOLVE TO:

INT. REHEARSAL ROOM - A LITTLE LATER

Several women, including Marge, hold script pages center-
stage. Sinclair listens with his eyes closed, idly
CLICKING a pen.

AUDITIONING WOMAN #1

(SINGING) Hey look me over...

SINCLAIR

Next.

AUDITIONING WOMAN #2

(SINGING) Won't you come home Bill
Bailey...

BACK TO SCENE

OTTO

Hey man, if you like that, you should
see my butt.

Sinclair points to Flanders, who has a surprisingly good
build.

SINCLAIR

You. You're my Stanley.

FLANDERS

Hot diggity!

The other men AD-LIB: "Hey!", "What's the idea?", etc.

MAN

(BRANDO VOICE) Don't we get to read
lines or nothin'?

RE-EDITED
LINE

SINCLAIR

People will be paying three dollars a
head to see this show. They deserve
better than a doughy, bloated Stanley.

A shirtless Flanders rejoins Marge.

FLANDERS

How 'bout that, Marge? Li'l ol'
Stanley me! (WIMPY VOICE) "Stella!"
"Stella!" Heh heh.

DISSOLVE TO:

INT. REHEARSAL ROOM - A LITTLE LATER

Several women, including Marge, hold script pages center-
stage. Sinclair listens with his eyes closed, idly
CLICKING a pen.

* Scene:
(cont)

SINCLAIR

(2) (3) [Thank you for nothing. You're all terrible. If I want a warmed-over dish of Ethel Merman, I'll give you a call.] What you ladies don't understand is that Blanche is a delicate flower being trampled by an uncouth lout. (SIGHS) Forget it! Strike the sets! Clear the stage! This production is... wait a minute.] 3

He sees Marge on the phone with Homer.

MARGE

*

(INTO PHONE, SADLY) Homie, I didn't get the part... Yes, I guess you did miss porkchop night for nothing... You were right, outside interests are stupid... I'll come right home... Yes, I'll bring a bucket of fried chicken...

Trim
pov
"Keep extm
crispy"

Sinclair appears next to Marge. He grabs the phone.

SINCLAIR

(INTO PHONE) Stop bothering my Blanche!

5 but fight

He hangs up as Marge GASPS.

FADE OUT:

END OF ACT ONE

SINCLAIR

Next.

AUDITIONING WOMAN #3

(SINGING) There's no business...

SINCLAIR

Next.

MARGE

(SING) Kiss...

SINCLAIR

Thank you for nothing. You're all terrible. What you ladies don't understand is that Blanche is a delicate flower being trampled by an uncouth lout. (SIGHS) Forget it! Just strike the sets! Clear the stage! This production is... wait a minute.

He sees Marge on the phone with Homer.

MARGE

(INTO PHONE, SADLY) Homie, I didn't get the part... You were right, outside interests are stupid... I'll come right home... Okay, I'll bring a bucket of fried chicken... Extra crispy, mashed potatoes, apple turnovers.

Sinclair appears next to Marge. He grabs the phone.

SINCLAIR

(INTO PHONE) Stop bothering my Blanche!

AUDITIONING WOMAN #1

(SINGING) Hey look me over...

SINCLAIR

Next.

AUDITIONING WOMAN #2

(SINGING) Won't you come home Bill

Bailey...

SINCLAIR

Next.

NEW LINES

AUDITIONING WOMAN #3

*

(SINGING) There's got to be a morning
after...

SINCLAIR

Next.

MARGE

(SING) Kiss...

SINCLAIR

Thank you for nothing. You're all
terrible. What you ladies don't
understand is that Blanche is a
delicate flower being trampled by an
uncouth lout. (SIGHS) Forget it! Just
strike the sets! Clear the stage!
This production is... wait a minute.

He sees Marge on the phone with Homer.

RE-EDITED
/ LINES

MARGE

*

(INTO PHONE, SADLY) Homie, I didn't get
the part... You were right, outside
interests are stupid... I'll come right
home... Okay, I'll bring a bucket of
fried chicken...

Sinclair appears next to Marge. He grabs the phone.

SINCLAIR

(INTO PHONE) Stop bothering my Blanche!

He hangs up as Marge GASPS.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

INT. SIMPSON HOUSE - KITCHEN - MORNING

The family is seated at the breakfast table. Marge is holding her script.

MARGE

I play an aging southern beauty who's
driven to insanity by her brutish
brother-in-law Stanley.

LISA

Wow! My mother the actress. I feel
like Lucie Arnaz-Luckinbill.

BART

Is there any kickboxing in this play?

MARGE

I don't think so.

HOMER

Bart, don't ask stupid questions. (TO
MARGE) Is there any nudity?

MARGE

No, Homer.

HOMER

Can I bring a little TV to the play?

MARGE

No!

HOMER

(DEFENSIVE) I was going to bring an
earphone.

MARGE

(ANNOYED MURMUR)

INT. SPRINGFIELD COMMUNITY CENTER - THEATRE - DAY

The cast sits on folding chairs arranged in a semi-circle
on the stage. CIRCLE PAN as they introduce themselves.
Marge has Maggie on her lap.

HELEN LOVEJOY

My name is Helen Lovejoy, and I'll be
playing Stella.

APU

I am Apu Nahasapeemapetilon. I play
Steve.

OTTO

(HEADPHONES ON) My name is Ot-to, and
I'm playing Pab-lo.

LIONEL HUTZ

Lionel Hutz, Attorney at Law. I'm
filing a class action suit against the
director on behalf of everyone who was
cut from the play. I also play Mitch!

MARGE

I'm Marge Simpson, I'll be playing
Blanche. I made some peanut butter
brownies for everyone.

Sinclair tastes one.

SINCLAIR

Well, would anyone else like a bite of
banality?

WIGGUM

I would.

INT. SPRINGFIELD COMMUNITY CENTER - THEATRE - LATER

Marge and Flanders are rehearsing a scene. Maggie sits on
a bed onstage. Flanders is shirtless.

SINCLAIR

Stanley, you're, you're pulsing with
animal lust. You take Blanche and
fling her roughly to the bed.

FLANDERS

Roger-dodger.

Flanders throws Marge onto the bed and leans over her.
Maggie crawls over, yanks off Flanders' glasses, and puts
them on herself.

FLANDERS (CONT'D)

Aww... and me without a camera.

SINCLAIR

(HANDING HER A CARD) Here. My sister
runs a day care center.

MARGE

(LOOKING AT MAGGIE) Well, I guess a
few weeks wouldn't hurt her.

SINCLAIR

Fabulous. But I must warn you, My
sister lacks my easy good nature!

SINCLAIR

* Scene 10
(cont)

Mrs. Simpson, I have only three
rules: Never work with babies,
animals or jive talking robots.

(HANDING HER A CARD) Here. My
sister runs a day care center.

MARGE

(LOOKING AT MAGGIE) Well, I guess a
few weeks wouldn't hurt her.

SINCLAIR

Fabulous. But I must warn you, My
sister lacks my easy good nature!

EXT. DAY CARE CENTER - ESTABLISHING - MORNING

Scene 11

We see a sign that reads: "AYN RAND SCHOOL FOR TOTS".

MARGE (V.O.)

Well, Maggie is allergic to strained
pears, and she likes a bottle of warm
milk before naptime...

INT. DAY CARE CENTER - CONTINUOUS

Marge holds Maggie in a room full of BABIES. There are
signs on the wall: "A is A", "Reality is Final" and
"Helping is Futile". Marge looks doubtful.

MS. SINCLAIR

(FEMALE VOICE) A bottle? (HEARTY
LAUGH) Mrs. Simpson, do you know what
a baby is saying when she reaches for
a bottle?

Tighter

Add beat before next line

Scene 11
(cont)

MARGE

Ba-ba?

MS. SINCLAIR

She's saying, "I am a leech". Our aim here is to develop the "bottle within".

MARGE

But my other children drank from bottles and they turned out -- well, one of them turned out --

MS. SINCLAIR

Mrs. Simpson, you can leave the baby with me or you can leave her with your husband. I'm sure you know which is best.

Marge thinks a beat, then:

MARGE

Be a good girl, Maggie.

Marge hugs her tightly, hands her off and leaves.

MS. SINCLAIR

Maggie, you don't need this anymore.

Ms. Sinclair promptly **POPS** the pacifier out of Maggie's mouth.

MS. SINCLAIR (CONT'D)

From now on you'll be sucking on the pure, sweet air of independence.

More changes

Re-write

longer (shorter)

Sorry we don't allow

P.U. Check avail.

Re-write

Oh well,

FLANDERS

All I want is one embrace.

MARGE

I'll twist this bottle in your face...

Marge lamely **TAPS** a breakaway bottle against a table. It doesn't break. Sinclair rolls his eyes. Flanders takes the bottle.

FLANDERS

(AS HIMSELF) Here, Marge, let me. Hate to be an armchair Blanche, but I always gave it one of these...

He **BREAKS** the bottle and hands it back to Marge.

FLANDERS (CONT'D)

(CHUCKLES) there, there's the ol' face-shredder!

SINCLAIR

(DISGUSTED) Mrs. Simpson, if you set out to push the bile to the tip of my throat... mission accomplished. I'm, I'm going to crawl into bed with a bottle of Amaretto. Good day.

He exits. Marge looks very embarrassed.

INT. DAY CARE CENTER - DAY

Maggie looks up at the locker, then searches for a substitute pacifier. She quickly samples and discards her thumb, a crayon, a rectangular block that distends her mouth, and a Bart bendable action figure (we only see it from behind).

Maggie approaches two other babies, CHAUNCY and AGNES (fat boy, cute girl). She points to herself, at them, and up at the locker. They nod their heads slowly, as if to say "We're in".

P.V.
SINCLAIR

Marge, every second you spend with
this man, he is crushing your fragile
spirit. You can't let that happen.

* Scene 1:
(cont)

Homer comes running BACK INTO FRAME with a flying kick.
Marge looks troubled.

INT. SIMPSON HOUSE - MASTER BEDROOM - NIGHT

Homer and Marge are in bed. She studies her script, he
plays Gameboy(TM), from which we hear BOWLING SFX. The
cartridge is labelled "BOWLING 2000".

MARGE

Homer, can you run some lines with
me?

HOMER

(DISTRACTED) Can't Lisa do it?

MARGE

The part calls for a thirty-year-old
man.

HOMER

Then have Bart do it.

VIDEO GAME VOICE (V.O.)

Gutterball.

SFX: GUTTERBALL

SFX: GAME BOY(TM) VERSION OF TAPS

HOMER

Thanks a lot, Marge. If I'd made
that spare, I would have gotten to
see the ball and the pin do a square
dance.

(2)

P.U.
Scene 14
(cont)

MARGE

Homer, why can't you be a little more supportive?

HOMER ✓

Because I don't care, okay? I can't fake an interest in this, and I'm an expert at faking interest in your kooky projects.

MARGE

(GETTING ANGRY) What kooky projects?

HOMER

You know, the painting class, the First Aid course, that whole Lamaze thing.]

MARGE

Why didn't you tell me you felt this way?

HOMER

(SWEETLY) You know I would never do anything to hurt your feelings.

(CHIPPER) Good night.

Homer rolls over.

CLOSE UP - MARGE

She is seething.

MARGE

(ANNOYED MURMUR)

MATCH DISSOLVE
TO:

Smaller,
not angry

WOC

Kind really
takeSmaller,
more hurt

MARGE

I'll twist this bottle in your face...

Marge lamely **TAPS** a breakaway bottle against a table. It doesn't break. Sinclair rolls his eyes. Flanders takes the bottle.

FLANDERS

(AS HIMSELF) Here, Marge, let me. Hate to be an armchair Blanche, but I always gave it one of these...

He **BREAKS** the bottle and hands it back to Marge.

FLANDERS (CONT'D)

(CHUCKLES) there, there's the ol' face-shredder!

SINCLAIR

(DISGUSTED) Mrs. Simpson, if you set out to push the bile to the tip of my throat... mission accomplished. I'm, I'm going to crawl into bed with a bottle of Amaretto. Good day.

He exits. Marge looks very embarrassed.

INT. SIMPSON HOUSE - MASTER BEDROOM - NIGHT

Homer and Marge are in bed. She studies her script, he plays Gameboy(TM), from which we hear **BOWLING SFX**. The cartridge is labelled "BOWLING 2000".

MARGE

Oh Homie, I'm going to be humiliated in front of everyone I know.

**

NEW TEMP
LINE

HOMER

Well Marge, I warned you. This insatiable craving for the limelight was going to get you into trouble sooner or later.

NEW LINE

MARGE

Can you run some lines with me?

HOMER

(DISTRACTED) Can't Lisa do it?

MARGE

The part calls for a thirty-year-old man.

RE-POSITIONED
LINES

HOMER

Then have Bart do it.

VIDEO GAME VOICE (V.O.)

Gutterball.

SFX: GUTTERBALL

SFX: GAME BOY(TM) VERSION OF TAPS

NEW LINE

HOMER

**

(ANNOYED GRUNT) You see, Marge, while you're off in your little world, you forget that other people have problems too.

INT. DAY CARE CENTER - DAY

Maggie looks up at the locker, then searches for a substitute pacifier. She quickly samples and discards her thumb, a crayon, a rectangular block that distends her mouth, and a Bart bendable action figure (we only see it from behind).

INT. DAY CARE CENTER - OFFICE CONTINUOUS

Scene 12
(cont)

Ms. Sinclair looks up from reading "The Fountainhead Diet".
She gets up to investigate the noise.

INT. DAY CARE CENTER - PLAYROOM - CONTINUOUS

Ms. Sinclair comes upon Maggie among the blocks. All the
other babies are napping.

MS. SINCLAIR

*

Don't like to nap, eh? We have a
place for babies like you... the box!

She picks up Maggie and heads for the "time-out" playpen.
As she passes Chauncy's cot, he tosses Maggie a rubber
baseball. She catches it. In the pen, she tosses the ball
against the wall, like Steve McQueen as the Cooler King.
It keeps BOUNCING OFF her head.

INT. SPRINGFIELD COMMUNITY CENTER - THEATRE - NEXT DAY

Scene
13

Marge rehearses a scene with Helen Lovejoy. As they sing,
Homer enters.

SINCLAIR

*

All right, Stella and Blanche kibitz
about Stanley. Let ham-ateur night
in Dixie commence.

HELEN

(SINGS) I love Stanley.

MARGE

(SINGS) He may be manly/ But there's
little polish in that Polish man.

HELEN

(SINGS) He can be sweet and kind.

Scene 13
(cont)

MARGE

(SINGS) But he still has no more
mind/ Than the sausage of his native
land...

HOMER

Mmm... sausage.

Sinclair gives Homer a look.

*

MARGE

*

(EMBARRASSED) Llewellyn, this is my
husband.

HOMER

How come you're wearing a kimono?

SINCLAIR

My dear man, this is not a kimono, it
has never been a kimono, it will
never be a kimono. (IMPRESSIVELY)
This... is a caftan!

HOMER

Okay, sweetheart, whatever you say.

Homer JIGGLES his keys.

HOMER (CONT'D)

C'mon, Marge. Let's go.

MARGE

(SHARPLY) Homer, it'll just be a few
minutes more!

Marge checks her script.

*

*

*

*

*

Keep
in for
now

SINCLAIR

All right, Stella and Blanche kibitz
about Stanley. Let ham-ateur night in
Dixie commence.

HELEN

(SINGS) I love Stanley.

MARGE

(SINGS) He may be manly/ But there's
little polish in that Polish man.

HELEN

(SINGS) He can be sweet and kind.

MARGE

(SINGS) But he has no more mind/ Than
the sausage of his native land...

HOMER

Mmm... sausage.

Sinclair gives Homer a look.

MARGE

(EMBARRASSED) Llewellyn, this is my
husband.

HOMER

How come you're wearing a kimono?

SINCLAIR

My dear man, this is not a kimono. It
has never been a kimono, it will never
be a kimono. (IMPRESSIVELY) This... is
a caftan!

Scene 13
* (cont)

SINCLAIR

Marge! Marge! I'm asking for white
hot rage and you're giving me a hissy
fit!

Marge stops rehearsing.

HOMER

Hey Buddy! Don't yell at my wife.
(LOW) If you want to get her to do
something, whining works a lot
better.

Marge starts again.

MARGE

(SINGS) I hate that...

HOMER

Marge, can I get some change for the
candy machine?

MARGE

Homer!

HOMER

(WHINES) Ple-ease, Marge. I'm
re-eally hungry.

SINCLAIR

(ANGRY) Here!

Sinclair **THROWS** a handful of **CHANGE** on the floor.

HOMER

(PICKING THROUGH CHANGE DELIGHTED)

Hey, there's quarters in here!

HOMER

Okay, sweetheart, whatever you say.

Homer JIGGLES his keys.

HOMER (CONT'D)

C'mon, Marge. Let's go.

MARGE

(SHARPLY) Homer, it'll just be a few
minutes more!

Marge checks her script.

MARGE (CONT'D)

(FLATLY) I hate that vulgar ape. He's
a beast in human shape.

SINCLAIR

Marge! Marge! I'm asking for white
hot rage and you're giving me a hissy
fit!

Marge stops rehearsing.

Marge starts again.

MARGE

(SINGS) I hate that vulgar ape...

HOMER

Marge, can I get some change for the
candy machine?

SINCLAIR

(ANGRY) Oh here!

Sinclair **THROWS** a handful of **CHANGE** on the floor.

HOMER

(PICKING THROUGH CHANGE DELIGHTED)

Hey, there's quarters in here!

MARGE

I just don't see what's so bad about
Stanley.

Over the following, we see Homer in the background putting change in the candy machine and pulling the tab. Nothing comes out. He **SHAKES** the tab vigorously and pulls the coin return lever. Nothing.

SINCLAIR

Stanley is thoughtless, violent and
loud.

Homer has escalated from kicking the machine to violently wrestling with it. He makes **GRUNTING ANIMAL NOISES**. Marge looks worried. Homer **LEAVES FRAME** disgusted.

SINCLAIR

Marge, every second you spend with this
man, he is crushing your fragile
spirit. You can't let that happen.

Homer comes running **BACK INTO FRAME** with a flying kick. He **YELLS** loudly. Marge looks troubled.

INT. SIMPSON HOUSE - MASTER BEDROOM - NIGHT

Homer and Marge are in bed. She studies her script, he plays Gameboy(TM), from which we hear **BOWLING SFX**. The cartridge is labelled "BOWLING 2000".

MARGE

Homer, can you run some lines with me?

HOMER

(DISTRACTED) Can't Lisa do it?

MARGE

Why didn't you tell me you felt this way?

HOMER

(SWEETLY) You know I would never do anything to hurt your feelings.

(CHIPPER) Good night.

Homer rolls over.

CLOSE UP - MARGE

She is seething.

MARGE

(ANNOYED MURMUR)

MATCH DISSOLVE
TO:

INT. SPRINGFIELD COMMUNITY CENTER - THEATRE - DAY

Marge still looks angry as she rehearses a scene with Flanders.

FLANDERS

(SINGS) You're a dame and I'm a fella.

MARGE

(SINGS) Stanley stop or I'll tell Stella.

FLANDERS

(SINGS) All I want is one embrace.

MARGE'S POV

We see Flanders' head transform into Homer's. Then, his bare torso transforms into Homer's fat torso, then he transforms into an ape-like creature.

BACK TO SCENE

MARGE

(THUNDERS) I'll twist this bottle in
your face!

Marge **SAVAGELY BREAKS** the bottle and lunges at Flanders,
GROWLING VIOLENTLY.

SINCLAIR

Hallelujah! I've done it again!

(LOOKING DOWN) Ned, you're supposed to
overpower her.

FLANDERS

(WHIMPLY) I'm trying... I'm trying...

On Ned and Marge **STRUGGLING**, we:

FADE OUT:

END OF ACT TWO

Scene 16
(cont)

LISA

(TO HOMER) Big Daddy, would y'all
mind passin' a li'l ol' biscuit?

BART

Can I slog off school tomorrow? Got
a pain in me gulliver.

HOMER

I'm living in a cuckoo clock!

Homer watches Marge go over her lines for a beat.

2:13:05-

HOMER (CONT'D)

So what time does this play start?

MARGE

(SHARPLY) Why? Are you going?

HOMER

Well I gotta, don't I? It's kinda
like church, isn't it?

MARGE

(SHARPLY) I'm sure you won't enjoy
it. There's nothing about bowling in
the play... Oh wait, there is.

(LOOKS AT WATCH) See you later,
kids. Ah've got to go rehearse with
Ned.

Marge starts to head out.

HOMER

But Marge, what about dessert?

Add more
substitution*
DO NOT
ANGRY
MORE SLAVEY

*

*

LISA

(TO HOMER) Big Daddy, would y'all mind
passin' a li'l ol' biscuit?

BART

Can I slog off school tomorrow? Got a
pain in me gulliver.

HOMER

I'm living in a cuckoo clock.
~~I wasn't wild about this family before,~~
~~but this is simply intolerable.~~

**

MARGE

(LOOKS AT WATCH) See you later, kids.

Ah've got to go rehearse with Ned.

RE-POSITIONED
LINE

Marge starts to head out.

HOMER

But Marge, what about dessert?

MARGE

For God's sake, you can pull the lid
off your own can of pudding!

HOMER

(DEFIANT) Fine. I will!

Homer yanks and **SNAPS** the ring off a can of pudding without
opening it.

HOMER (CONT'D)

**

(DISTRAUGHT) Oh no! My pudding is
trapped forever. (SHAKES CAN OF
PUDDING IN MARGE'S DIRECTION) So I can
open my own can of pudding, can I?
Shows what you know, Marge!

NEW LINE

MARGE

For God's sake, you can pull the lid
off your own can of pudding!

HOMER

(DEFIANT) Fine. I will!

Homer yanks and **SNAPS** the ring off a can of pudding without
opening it.

HOMER (CONT'D)

(DISTRAUGHT) Oh no! My pudding is
trapped forever. Oh, who am I kidding?
I'm nothing without my Marge!

Homer buries his head in his hands.

EXT. FLANDERS HOUSE - A LITTLE LATER

Homer -- carrying a can of pudding in his hand -- looks up
and sees the silhouettes of Marge and Ned playacting in an
upstairs room. Flanders is shirtless. He has a bandage on
his chest where Marge attacked him. [NOTE: When next we
see Flanders, there is no bandage and he's healed.]

HOMER

(A LA "STELLA!") Maaaarge! Hey,
Maaaaaarrrrrge!

INT. FLANDERS HOUSE - UPSTAIRS ROOM - CONTINUOUS

We hear Homer yelling outside. Marge seethes.

MARGE

(UNDER HIS BREATH) Keep yelling, you
big ape.

FLANDERS

(CHUCKLES) Aren't you being a little
hard on old Homie?

*Scene 17
(cont)

MARGE

No, I'm not! When I was young, I was
blinded by Homer's good looks and
smooth talk. But that was eighty
pounds and a million grunts ago.

HOMER (V.O.)

- use only
Big one

Marge! Marrrrge!

MARGE

*

Forget about him. (ANGRILY) Let's
rehearse the bottle scene!

Marge picks up a bottle in Flanders' room and violently
SMASHES it against the wall.

*

FLANDERS

✓

(NERVOUS) Let's not and say we did.

f ④ * lose how
noises**INT. DAY CARE CENTER - THE NEXT MORNING**

"Great Escape" **MUSIC**. Maggie has stacked several blocks at
Ms. Sinclair's office door, and is fiddling with the
doorknob using a small screwdriver.

NEW ANGLE

At the other end of the room, Chauncy sees Ms. Sinclair's
legs approaching, and waves his blanket. Through a series
of **QUICK CUTS**, we see the signal relayed to Maggie.

- 1) Agnes **TAPS PEGS** with a toy hammer.
- 2) Another **GIRL** baby picks up a picture book.
- 3) A **BOY** baby **RUNS** one of those lawnmower/cornpopper toys
back and forth.

MARGE

No, I'm not! When I was young, I was blinded by Homer's good looks and smooth talk. But that was eighty pounds and a million grunts ago.

HOMER (V.O.)

Marge!

MARGE

Forget about him. (ANGRILY) Let's rehearse the bottle scene!

Marge picks up a bottle in Flanders' room and violently SMASHES it against the wall.

FLANDERS

(NERVOUS) Let's not and say we did.

INT. DAY CARE CENTER - THE NEXT MORNING

"Great Escape" MUSIC. Maggie has stacked several blocks at Ms. Sinclair's office door, and is fiddling with the doorknob using a small screwdriver.

NEW ANGLE

At the other end of the room, Chauncy sees Ms. Sinclair's legs approaching, and waves his blanket. Through a series of QUICK CUTS, we see the signal relayed to Maggie.

- 1) Agnes TAPS PEGS with a toy hammer.
- 2) Another GIRL baby picks up a picture book.
- 3) A BOY baby RUNS one of those lawnmower/cornpopper toys back and forth.

Maggie hears the lawnmower/cornpopper and quickly rolls off her perch. The stacked blocks are disassembled. Maggie grabs a rattle and starts SHAKING IT like a zombie. Ms. Sinclair walks by.

Inside the duct, Maggie crawls along until she's looking down at Ms. Sinclair. Her keys are visible on the desk. Maggie takes a Talking Krusty doll out of the diaper and pulls the string. She quickly clamps it with a clothespin so that Krusty doesn't talk.

Scene 1:
(cont)

Maggie puts a "Barrel of Monkeys" monkey on the ring at the end of the string. Then, she carefully lowers the string and hooks the keys with the plastic chimp. When she takes off the clothespin, the string brings the keys up to her waiting hands.

KRUSTY DOLL

Hi kids! (LAUGH) I'm flame
retardant!

Ms. Sinclair looks up, startled.

CUT TO:

Chauncy is on top of the kiddy slide, which has been moved next to the office door. He hears the Krusty signal and pushes off, sliding into the office door with enough force to **SLAM** it shut. On impact, the doorknobs fall out and **CLANK** to the ground. Ms. Sinclair impotently hollers and pounds on the door.

MS. SINCLAIR

*

Let me out! Let me out! You just
made a very powerful enemy, Simpson.

Ms. Sinclair goes to the phone, but we see Agnes finishing cutting the wire with baby toenail clippers.

CUT TO:

Maggie emerges at the other end of the duct. She produces a toy gun and aims through the vent and fires a suction-dart with a string attached at the locker. The dart **STICKS**, and the gun pressed against the vent holds the string at Maggie's end. She hooks a kiddy coat hanger on the string and rappels down to the locker, where she unlocks the padlock, opens the locker, and takes out the pacifier basket. Maggie throws handfuls of pacifiers to the ravenous BABIES.

INT. SPRINGFIELD COMMUNITY CENTER - DRESSING ROOM - EARLY EVENING

RE-POSITIONED
SCENE

Marge is being dressed by a WARDROBE MAN and having her hair done by a HAIR MAN. Sinclair is having his tuft combed. In the chair a MAKE-UP MAN with a powder puff finishes doing Wiggum. **

MAKE-UP MAN

Well?

WIGGUM

(POINTS TO CHEEKS) A little more
blush.

INT. DAY CARE CENTER

Maggie stands on Ms. Sinclair's desk. We see "The Fountainhead Diet Book" and a playbill for "Streetcar!" with Marge's picture and a note clipped reading "Sister dear -- Do come -- L.S." Maggie sees a key ring and grabs it. **

In the other room, Chauncy sees Ms. Sinclair's legs approaching, and waves his blanket. Through a series of QUICK CUTS, we see the signal relayed to Maggie. **

- 1) Agnes TAPS PEGS with a toy hammer.
- 2) Another GIRL baby pulls a pop-up book up and down.
- 3) A BOY baby RUNS one of those lawnmower/cornpopper toys back and forth.

INT. DAY CARE CENTER - MS. SINCLAIR'S OFFICE - CONTINUOUS

Maggie hears the lawnmower/cornpopper and quickly rolls off the desk.

Maggie takes the key ring and yanks on the venetian blinds cord. The blinds go down, Maggie hangs on to the cord and goes up. She opens a hinged vent and crawls into the airduct. Ms. Sinclair walks into the room, oblivious.

CUT TO:

Maggie emerges at the other end of the duct. She produces a toy gun and aims through the vent and fires a suction-dart with a string attached at the locker. The dart **STICKS**, and the gun pressed against the vent holds the string at Maggie's end. She hooks a kiddy coat hanger on the string and rappels down to the locker, where she unlocks the padlock, opens the locker, and takes out the pacifier basket. Maggie throws handfuls of pacifiers to the ravenous BABIES.

EXT. DAY CARE CENTER - EVENING - ESTABLISHING

HOMER (V.O.)

Maggie, time to go to the...

INT. DAY CARE CENTER - CONTINUOUS

Homer, Bart and Lisa enter the nursery dressed for the play. They freeze in their tracks. Echoing the final scene from "The Birds", the room is filled -- every shelf and cranny -- with babies, each one **SUCKING** a pacifier. The cumulative noise is deafening. Their passive staring is very ominous and creepy.

As **SUSPENSEFUL MUSIC** plays, the Simpsons carefully step through the mob, gingerly pick up Maggie, and carry her out. The babies stare at them and **SUCK MENACINGLY** on their pacifiers, but -- as in "The Birds" -- make no move to stop them.

EXT. DAY CARE CENTER - CONTINUOUS

Once outside, the family breathes a **SIGH** of relief. ALFRED HITCHCOCK walks by with TWO DOGS on a leash.

EXT. COMMUNITY CENTER - THEATRE - ESTABLISHING - NIGHT

The marquee reads: "Oh, Streetcar! One Night Only" with floodlights in the sky. **

INT. SPRINGFIELD COMMUNITY CENTER - THEATRE - NIGHT

The Simpsons come in and take their seats.

LISA

**

Wow! We got great seats.

HOMER

**

Well, they should be for three bucks.

NEW LINES

Scene 26
(cont)

MARGE

Come here. I want to kiss you, just
once, softly and sweetly on your
mouth.

Apu steps to the front of the stage as Marge freezes in a
clumsy stagey pose.

APU ✓

(SINGING) I am just a simple paper
boy / No romance do I seek / I just
wanted forty cents / For my
deliveries last week.

(POINTS TO MARGE) Will this
bewitching floozy / Seduce this
humble newsie? / (BIG FINISH) Oh
what's a paperboy to do?

Apu steps back into the scene. Marge kisses him on the
mouth.

APU (CONT'D)

(AD LIB) Whoo-hoo.

DISSOLVE TO:

WIGGUM *

(SINGING) There's a woman named
Dubois / With a certain je ne ce
quai / And I think that I'm in love
with / her - er - er - errr!

DISSOLVE TO: *

Marge is attacking Ned with the broken bottle again. It
requires Sinclair and several STAGEHANDS to pull her off.*

DISSOLVE TO: *

New Orleans!

Bart and Lisa share a dubious look. Bart holds his nose.
Behind them, two CAJUN MEN indignantly get up.

CAJUN MAN #1

Lez go back to de bayou.

CAJUN MAN #2

I'm wiz you, Belizaire.

DISSOLVE TO:

Several minutes later, Homer is idly tearing and folding
his program, turning it into a paper bamboo tree.

ACTRESS (V.O.)

What's the matter, honey? Are you
lost?

MARGE (V.O.)

I'm looking for my sister, Stella.

Homer is jolted to attention.

HOMER

Huh?

MARGE

My name is Blanche DuBois.

Marge is dressed in a white suit, gloves, and hat. Her
acting is touchingly fragile as the stage darkens and she
SINGS in the spotlight.

MARGE (CONT'D)

I thought my life would be a Mardi

Gras/

A never-ending party -- ha!/
I'm a faded Southern dame without a

dime...

APU

I'm collecting for the Evening Star.

MARGE

Come here. I want to kiss you, just
once, softly and sweetly on your mouth.

Apu steps to the front of the stage as Marge freezes in a clumsy stagey pose.

APU

(SINGING) I am just a simple paper boy
/ No romance do I seek / I just wanted
forty cents / For my deliveries last
week.

(POINTS TO MARGE) Will this bewitching
floozy / Seduce this humble newsie?/

(BIG FINISH) Oh what's a paperboy to
do?

Apu steps back into the scene. Marge kisses him on the mouth.

APU (CONT'D)

(AD LIB) Whoo-hoo.

DISSOLVE TO:

Marge is attacking Ned with the broken bottle again. It requires Sinclair and several STAGEHANDS to pull her off.

DISSOLVE TO:

FLANDERS

(YELLING) Stella! Stellla! (SINGING)
Can't you hear me yell-a? / You're
putting me through hell-a / (YELLING)
Stella! Stella!

Homer stares at her, wide-eyed. We don't know what he's thinking.

DISSOLVE TO:

Marge as Blanche and Maude as Stella, play a scene.

HELEN

(SINGS) I love Stanley.

MARGE

(SINGS) He may be manly/ But there's
little polish in that Polish man.

HELEN

(SINGS) He can be sweet and kind.

MARGE

(SINGS) But he has no more mind/ Than
the sausage of his native land...

*

*

*

*

RE-POSITIONED
SCENE

DISSOLVE TO:

Marge does a scene with Apu, who wears a cloth cap and carries a newspaper bag labelled: "Evening Star".

APU

I'm collecting for the Evening Star.

MARGE

Come here. I want to kiss you, just
once, softly and sweetly on your mouth.

Apu steps to the front of the stage as Marge freezes in a clumsy stagey pose.

APU

(SINGING) I am just a simple paper boy
/ No romance do I seek / I just wanted
forty cents / For my deliveries last
week.

Scene 2
(cont)

The cast takes their bows, including several DANCERS, ACROBATS and a MAN IN A BEAR SUIT, who holds the bear head under his arm. Wiggum gives a big phoney-baloney bow of complete exhaustion. The NOISE DOUBLES when Marge appears. Flanders hands her a bouquet. The actors link arms as Sinclair comes on stage, blowing kisses to the audience.

SINCLAIR

You people out there -- you're the stars!

OTTO

*

(IN AUDIENCE) Cool!

Maggie **CLAPS** excitedly, but Homer doesn't smile or clap -- he just looks numb. Marge sees this and her smile fades. The curtain closes in front of her and the **APPLAUSE STOPS**.

INT. COMMUNITY CENTER - DRESSING ROOM - NIGHT

*

Marge is solemnly taking off her make-up. The rest of the cast is with her.

*

LIONEL HUTZ

*

Apu, when you blew that line, I almost wet my pants.

APU

*

Hey, it got a laugh, didn't it?

WIGGUM

*

(TO CAST) Follow me down to the station. Cast party in the evidence room.

INT. COMMUNITY CENTER - BACKSTAGE

*

The family is waiting for Marge. Bart is flying around in the harness. Lisa is pulling it.

*

BART

*

Hey, look at me! I'm Blanche Dubois!

Marge enters and Lisa sets Bart down with a **CLUNK**.

*

P.U.

BART (CONT'D)

That was a bit of alright, mum.

LISA

Everybody was cheering for you.

MARGE

(POINTEDLY) Almost everybody.

HOMER

Kids, wait in the car. I want to
talk to your mother about this play
thing.

* Scene 2
(cont)Way to go
mon"

FIND

1:15:27:-

* Scene 2

Re-act

Facing
task

Impulse

DISSOLVE TO:

Marge flies about the stage on a wire as lasers go off and a fog machine pumps smoke. The chorus **WAILS** like tormented souls in hell.

BART

Cool, she can fly!

LISA

I think it's supposed to symbolize her descent into madness.

BART

Oh yeah? (SMUG) By your logic,
Superman is insane.

Homer continues to stare intently at the stage.

DISSOLVE TO:

Marge, her nerves shattered, is led away by Wiggum, playing the doctor. Flanders, Jasper, Sinclair, and Lionel Hutz sit at the poker table.

MARGE

(TO DOCTOR) Whoever you are, I have
always depended on the kindness of
strangers.

The cast breaks into a very upbeat musical finale.

COMPANY

(SINGING) You can always depend on the
kindness of strangers/ To buck up your
spirits/ And shield you from dangers...

MARGE

(SINGING) Now here's a tip from Blanche
you won't regret...

BART ✓

* Scene 2
(cont)

Lookin' for a spot of fun with the
missus, eh guv'nor? Say no more.

7:05:45-

Bart elbows Homer in the stomach.

*

HOMER

Shut up boy.

Bart and Lisa exit.

MARGE

*

(WITH AN ATTITUDE) Well, Homer, what
didn't you like about the play?

HOMER

*

Well, to be honest, I really didn't
go for all the singing and dancing.

MARGE

*

(SARCASTIC) Well, what do you know --

HOMER

*

(QUICKLY) But that didn't matter.

What really got me was how that
lady -- (TRYING TO REMEMBER NAME)
Uh... uh... you know which one I
mean. You played her.

MARGE

*

Blanche.

HOMER

*

Yeah. How Blanche was sad and how
that guy Stanley -- should have been
nice to her.

MARGE

(SURPRISED) Go on. ✓

HOMER

I mean it made me feel bad. The poor thing ends up being hauled to the nut house when all she needed was for that big slob to show her some manners. (SHEEPISHLY) At least that's what I thought. I have a history of missing the point of stuff like this.

MARGE

(SWEETLY) No, Homer, you got it just right.

Marge kisses him on the cheek. They hug. She then takes his hand and they start towards the stage door.

*

*

*

*

*

Scene 22
cont

TK4

COMPANY

(SINGING) A stranger's just a friend
you haven't met... You haven't met!...

Streetcar!

The streetcar flat slides out, Marge and Wiggum step on. It slowly slides off stage, as they smile and wave. The curtain falls. Wild **APPLAUSE**. Bart and Lisa stand on their seats, **CLAPPING** and **HOLLERING** like mad.

The cast takes their bows, including several **DANCERS**, **ACROBATS** and a **MAN IN A BEAR SUIT**, who holds the bear head under his arm. Wiggum gives a big phoney-baloney bow of complete exhaustion. The **NOISE DOUBLES** when Marge appears. Flanders hands her a bouquet. The actors link arms as Sinclair comes on stage, blowing **KISSES** to the audience.

SINCLAIR

You people out there -- you're the
stars! (THROWS KISS)

OTTO

(IN AUDIENCE) Cool!

Maggie **CLAPS** excitedly, but Homer doesn't smile or clap -- he just looks numb. Marge sees this and her smile fades. The curtain closes in front of her and the **APPLAUSE STOPS**.

INT. COMMUNITY CENTER - DRESSING ROOM - NIGHT

Marge is solemnly taking off her make-up. The rest of the cast is with her.

WIGGUM

(TO CAST) Everyone, follow me down to
the station. Cast party in the
evidence room.

INT. COMMUNITY CENTER - BACKSTAGE

The family is waiting for Marge. Bart is flying around in the harness. Lisa is pulling it.

P.U.

P.U. Re-write
2:13:49

Scene
22
CONT

EXT. ALLEYWAY - NIGHT

Homer and Marge walk out under a full moon holding hands.*

HOMER

Say! Those two are a little like you
and me.

MARGE

Really, you think so?

HOMER

Yeah it's like when I act like a boob
-- y'know, when I pick my teeth with
the mail and you're sore at me 'til I
shape up. Sometimes I'm just like
that guy.

MARGE

Well, maybe just a little.

They hold hands for a beat.

HOMER

You know you really had me worried
there. I was afraid you were gonna
fall out of that harness...

ALL
Space
now tighter

The End

SINCLAIR

You people out there -- you're the
stars! (THROWS KISS)

OTTO

(IN AUDIENCE) Cool!

Maggie **CLAPS** excitedly, but Homer lowers his head -- he
just looks numb. Marge sees this and her smile fades. The
curtain closes in front of her and the **APPLAUSE STOPS**. **

INT. COMMUNITY CENTER - DRESSING ROOM - NIGHT

Marge is solemnly taking off her make-up. The rest of the
cast is with her.

WIGGUM

**

(TO CAST) Everyone, follow me down to
the station. Cast party in the morgue.

NEW LINE

INT. COMMUNITY CENTER - BACKSTAGE

The family is waiting for Marge. Bart is flying around in
the harness. Lisa is pulling it.

BART

Hey, look at me! I'm Blanche Dubois!

Marge enters.

LISA

Mom!

NEW
LINE

*

Lisa sets Bart down with a **CLUNK**.

BART

Way to go, mom.

LISA

Everybody was cheering for you.

MARGE

(POINTEDLY) Almost everybody.

HOMER

Kids, wait in the car. I want to talk
to your mother about this play thing.

BART

Lookin' for a spot of fun with the
missus, eh guv'nor? Say no more.

NEW
RE-READ

Bart elbows Homer in the stomach.

HOMER

Shut up boy.

Bart and Lisa exit.

NEW
LINES

HOMER

**

Marge, you were terrific.

MARGE

TEMP

**

Well thank you, Homer. Thank you for
faking an interest in one of my kooky
projects.

HOMER

**

No Marge, I mean it. You were great.

MARGE

TEMP

**

Oh, come on, Homer. By the end, you
were so bored you could barely keep
your selfish head up.

MARGE KISSES HIM ON THE CHEEK. THEY HUG. SHE THEN TAKES HIS HAND AND THEY START TOWARDS THE STAGE DOOR.

EXT. ALLEYWAY - NIGHT

Homer and Marge walk out under a full moon holding hands.

HOMER

Hey, you know. I'm a lot like that
guy.

MARGE

Really?

HOMER

Yeah, like when I pick my teeth with
the mail and stuff...

MARGE

Well, maybe just a little.

They hold hands for a beat. Marge KISSES him.

HOMER

You know, you really had me worried
there. I was afraid you were gonna
fall out of that harness. (CHUCKLES)

Marge GIGGLES.

FADE OUT.

THE END

HOMER

**

(DEFENSIVE) I wasn't bored. I was
sad. It really got me how that lady --
(TRYING TO REMEMBER NAME) Uh... uh...
you know which one I mean. You played
her.

NEW
LINE

MARGE

Blanche.

HOMER

Yeah. How Blanche was sad and how that
guy Stanley -- should have been nice to
her.

MARGE

(SURPRISED) Yeah, go on.

HOMER

I mean it made me feel bad. The poor
thing ends up being hauled to the nut
house when all she needed was for that
big slob to show her some respect.

(SHEEPISHLY) At least that's what I
thought. I have a history of missing
the point of stuff like this.

MARGE

(SWEETLY) No, Homer, you got it just
right.

They hug. She then takes his hand and they start towards
the stage door.

EXT. ALLEYWAY - NIGHT

Homer and Marge walk out under a full moon holding hands.

HOMER

Hey, you know. I'm a lot like that
guy.

MARGE

Really?

HOMER

Yeah, like when I pick my teeth with
the mail and stuff...

MARGE

Well, maybe just a little.

Marge kisses him.

FADE OUT.

THE END